

PUBLISHED MONTHLY

PRICE TWENTY CENTS

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

VOLUME XXIV

NEW YORK, SEPTEMBER, 1929

NUMBER 9



THIBETAN FIGURE REPRESENTING TS'ON-K'A-PA
K'ANG HSI PERIOD (1662-1722)

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

SEPTEMBER, 1929

VOLUME XXIV, NUMBER 9

COPYRIGHT, 1929

Published monthly under the direction of the Secretary of The Metropolitan Museum of Art, Fifth Avenue and Eighty-second Street, New York, N. Y. Subscription price, two dollars a year, single copies twenty cents. Sent to all Members of the Museum without charge.

Entered as Second Class Matter June 3, 1927, at the Post Office, New York, N. Y., under Act of August 24, 1912

CONTENTS

	PAGE
Front Cover Illustration: Thibetan Figure Representing Ts'on-k'a-pa	221
Metropolitan Museum Studies	222
A Gift of Chinese Cloisonné Enamel	222
An Early Aesthétician	227
A Loan Collection of Japanese Sword Furniture	229
Two Black Basalt Figures of Historical Interest	232
An Antimensium of the Greek Orthodox Church	233
Of Educational Interest, 1929-1930	
Special Talks for Members	237
Conferences for Workers	237
Lectures to be Given in 1929-1930	237
The Museum and Adult Education	240
Illustrative Material for Educational Use	242
Accessions and Notes	244
The List of Accessions and Loans—An Exhibition of Children's Work—Extase—A Seal by Furio Piccirilli—The Bequest of a Silver Tankard—Summer Attendance	
Calendar of Lectures	245

METROPOLITAN MUSEUM STUDIES

The first part of the second volume of Metropolitan Museum Studies is now in press. This issue will contain the following articles: A Painting by Corot Restored, by Bryson Burroughs; A Judgment of Paris by Cranach, by Harry B. Wehle; One or Two Statuettes of Diogenes?, by Gisela M. A. Richter; Some Sculptures of the

School of Troyes, by Joseph Breck; Signed French Chairs in The Metropolitan Museum of Art, by Preston Remington; Notes on Armor of the Greenwich School, by Stephen V. Grancsay; The Creators of the Chippendale Style, Parts III and IV, by Fiske Kimball and Edna Donnell; Notes on Three Dürer Woodblocks, by William M. Ivins, Jr.; Four Sculptures from Marash, by Hans Henning von der Osten; Two Egyptian Stelae of the XVIII Dynasty, by Ludlow Bull. In addition to the usual halftones, the next issue of Metropolitan Museum Studies will contain one photogravure.

A GIFT OF CHINESE CLOISONNÉ ENAMEL

One of the significant gifts of the year comes from Edward G. Kennedy, who has recently presented to the Museum his collection of Chinese cloisonné, for a number of years exhibited here as a loan. Several additional pieces not in the former loan have been included in the gift. Of the entire collection, comprising an even hundred pieces, two are bronzes and one porcelain; the remaining ninety-seven pieces go to make up the only exhibit of Chinese cloisonné enamels in the Museum.¹ Since 1920, when the first pieces of the present collection were lent, there have been frequent weedings-out and replacements by Mr. Kennedy, so that the present group represents carefully chosen examples dating from the Wan Li period (1573-1619) to Ch'ien Lung (1736-1796). Mr. Kennedy's collection, while not so large as one or two others in this country, is second to none in quality. He has succeeded in keeping it entirely free from painted and champlévé enamels, both of which are considered inferior to cloisonné enamel; approximately half of the pieces in his collection are of the Ming period; and most of the pieces of later date escape the over-ornamentation so prevalent in Ch'ing dynasty cloisonné. One who has not had some experience with the vast amount of ugly garish enamels which flood

¹A few additional pieces are owned by the Museum but are not on exhibition.



FIG. 1. BOWL. MING DYNASTY (1368-1644)

the market both here and in China can scarcely appreciate the work involved in collecting such first-quality pieces.

For those not familiar with the method of cloisonné enameling, it may be interesting to note that we have placed on exhibition, temporarily, in Galley E 8, a set of small unfinished vases in the various stages of the enameling process; also samples of dry enamel colors, and a set of the grinding and cleaning paraphernalia used. These working materials were brought from Japan² a number of years ago by the late Bashford

on the fact that the earliest marks which have been found inscribed on Chinese enamels are of that period. An interesting divergence of opinion, however, is given by R. L. Hobson,³ who describes several silver mirrors with backs decorated in cloisonné enamel which are now in the Shoso-in at Nara, and declares himself willing to believe the Japanese authorities who state that none of the Shoso-in treasures are later than the eighth century. This seems logical enough, since, as Mr. Hobson points out, the contents of the Shoso-in were largely



FIG. 2. BOWL. WAN LI PERIOD (1573-1619)

Dean, and have been used frequently for demonstration purposes by the Extension Division, to whose collections they belong.

The art of enameling is, of course, not indigenous to China. The accepted theory is that the Chinese learned cloisonné enameling from Arab workmen who, in traveling across Asia, set up workshops in the large cities and there introduced the various Byzantine methods of work. When we note the striking resemblances of Chinese cloisonné to certain enamels of the Byzantine school, there seems no reason to question this assumption. That the Chinese first adopted the art as their own during the Yüan dynasty (1280-1368) is the belief of most authorities, who base their hypothesis

² The enameling process in Japan is identical with the Chinese method.

the personal belongings of the Emperor Shomu, deposited by his widowed consort in A.D. 756 and subsequently added to by gifts from "lords and subjects" within a few years of that date; and we have it on very good modern authority that the objects there housed are the finest T'ang masterpieces, which is not surprising since Japan at that time still looked to China as the fountain-head of all art. In 1910 the Japanese government issued the *Toyei Shuko*, an album illustrating some of the fine T'ang objects in the Shoso-in, and great were the revelations to Western scholars at that time. We are told that even the Japanese compiler himself admitted astonishment at some of the Nara treasures, noting particularly the mirrors, and adding that "no par-

³ *Burlington Magazine*, vol. XXI, p. 137.

allel examples are to be seen now either among the ancient mirrors of China or among our own mirrors of late production." Mr. Hobson reproduces one of these mirrors in his article, and to all appearances it is a perfectly executed piece. The form and decoration are both so Far Eastern in character that a Byzantine origin is at once rejected by Mr. Hobson, nor can he lend a

with which to reconstruct the history of enameling from the eighth to the thirteenth century, we shall have to be content to deal with the subject in its later aspect, "enshrined in a less sumptuous but more practical setting of copper."

A comprehensive discussion of the Kennedy Collection as a whole, or even of a fair number of typical pieces, is obviously



FIG. 3. INSIDE OF BOWL SHOWN IN FIGURE 2

sympathetic ear to the authors of *Toyei Shuko*, who hint that the mirrors may be of Japanese origin; he points to the subsequent history of enameling in Japan as proof of the fallacy of this theory. If we assume, then, that the Nara mirrors are Chinese cloisonné work of the T'ang period, the interesting problem still to be solved is an explanation of the absence of any trace of the art in the five centuries between the T'ang and Yüan dynasties. The writer just quoted has theories which are interesting, but we join in his final admission that since we have no materials, literary or otherwise,

impossible in limited space. Illustrations of a few pieces are shown, some described in detail, others merely noted in passing. A full appreciation of the gift can be realized only when the collection is seen *in toto*.⁴

Perhaps the most charming piece in the whole collection, and a worthy example of Ming craftsmanship, is the deep bowl shown in figures 2 and 3.⁵ Rarely do we find such subdued richness of color in cloisonné, and while later pieces show a perfected

⁴ The collection will continue to be exhibited in Gallery E 8.

⁵ Acc. no. 29.110.18.

technique in the enameling process, they show also that the early purity of color and boldness of design were to a great degree subsequently lost. This bowl, which, like all cloisonné with which we are familiar, has a copper base, is more conventional and symbolical in design than is usual in cloisonné pieces. The principal motive is the

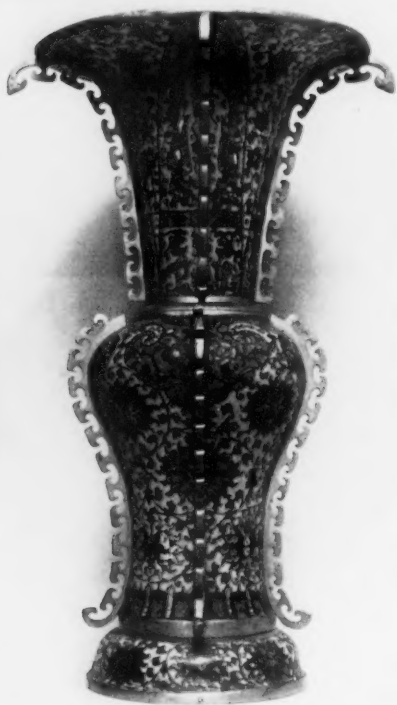


FIG. 4. BEAKER-SHAPED VASE
MING DYNASTY (1368-1644)

*t'ai chieh*⁶ or "Source of Existence," which is made up of the *yang* and *yin* or male and female principles. This motive and the conventional crane motive—emblem of longevity—the Eight Symbols of Buddhism, the conventional lotus design, and the swastika are worked out in the five colors which represent the Five Elements: Fire, red; Wood, green; Water, black; Earth, yellow; Metal, white. The richness of these colors, together with the significance of design, sets this piece apart from ordi-

⁶ See center of figure 3.

nary cloisonné, and the mark of Wan Li (1573-1619) establishes it as one of the earliest authenticated pieces of the collection.

The large beaker-shaped vase (fig. 4), decorated with floriated ornament, scrolls, and palmettes copied from archaic bronzes, and with vertical dentilated brass ridges, is a favorite Ming pattern.⁷ The blue ground of this vase is unusual—it is more nearly robin's egg blue than the turquoise shade ordinarily used in cloisonné. Figure 1, also a Ming piece, shows a heavy bowl with an entirely unconventional and rather amusing design—a galaxy of fish, frogs, crabs, herons, and other aquatic creatures disporting themselves among lotus plants in a turquoise sea. The lip of the bowl is banded with gilded brass, and heavy brass dragon-forms accommodatingly shape themselves as handles.⁸

An example of the K'ang Hsi period (1662-1722) is a Tibetan figure (cover) representing the Buddhist reformer, Ts'ou-k'a-pa, who lived in the later part of the fourteenth century.⁹ The figure is seated on a lotus throne, his hands in *dharmacakra* (teaching) *mudra*. The face, arms, hands, and feet are gilded, the robe is of yellow enamel, with scarf and accessory folds of red, blue, and green. The yellow pointed cap was a distinguishing mark of the *Ge-lug-pa* sect which was founded by Ts'ou-k'a-pa, and was worn in opposition to the "red bonnets" (Kar-gyu-pa), a rival sect which was condemned by Ts'ou-k'a-pa for its too liberal policies.

A pair of Ch'ien Lung (1736-1796) flower pots (figs. 5 and 6)¹⁰ have the familiar turquoise background with floriated design in various colors, the occasional splashes of lapis being particularly clear and beautiful. Each pot is ornamented with three chased gilt bands, and rests on a base of cloisonné decorated with perforated ornaments of gilded brass and simulated jewels of lapis.

A final word about one of the two bronzes given by Mr. Kennedy, not illustrated here

⁷ Acc. no. 29.110.15.

⁸ Acc. no. 29.110.17.

⁹ Acc. no. 29.110.79a.

¹⁰ Acc. nos. 29.110.58, 59.

but to be seen on exhibition in Gallery E 9.¹¹ The piece is in the form of a mythological creature, whose prototype was a species of llama, said to have become extinct after the time of Confucius. It is of "sand-spot" bronze, i. e., a form of gold inlay on bronze. A great deal of the surface is now covered with a rich patina of red and green. The bronze is dated with assurance in the

AN EARLY AESTHETICIAN

There has recently come to the Museum as the most generous gift of Paul Gottschalk of Berlin a crabbled little document signed and sealed by Alexander Gottlieb Baumgarten, who taught philosophy at Frankfort-on-the-Oder from 1740 until his death in 1762. Today, forgotten by all the



FIGS. 5 AND 6. PAIR OF FLOWER POTS. CH'EN LUNG PERIOD (1736-1796)

Sung dynasty—the very imperfections of the work assist in the dating, since this type of work was greatly improved upon during the Ming dynasty.¹² The piece was used as a sacrificial wine vessel, being hollow and equipped with a lid on the back. Similar animal vessels may be seen occasionally in Chou dynasty bronze,¹³ but without the gold inlay.

PAULINE SIMMONS.

¹¹ Acc. no. 29.110.9a.

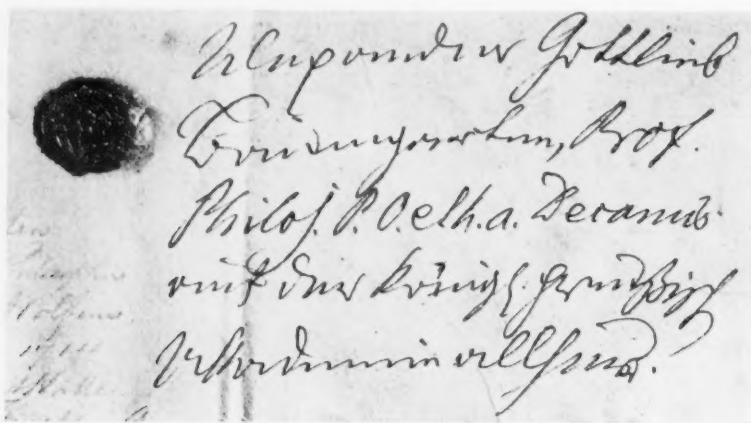
¹² An incense burner (L.1757.85) exhibited in Gallery E 8 is an interesting example of "sand-spot" bronze produced in the Ming dynasty.

¹³ See S. W. Bushell, *Chinese Art*, vol. 1, p. 83.

world except a few antiquarians of thought, Baumgarten deserves a place of sentimental honor in the memories of all people who take the fine arts seriously enough to endeavor to understand their meaning. He was not an artist and probably never made an attempt to produce a work of art, but like most of the professors of philosophy who came before and after him he was interested in the good, the beautiful, and the true. Unlike his predecessors, however, he was particularly interested in the matter of "taste" and its development, about which he not only lectured but wrote a book. The angle from which he approached this matter

was so novel that he had difficulty in finding any name for his subject in the already swollen German vocabulary, and so he had to invent one for it. He went to the Greek, where he found the word *αἴσθησις*, meaning sensation, and from it he coined the title of his unfinished book on the analysis and formation of taste, the *Aesthetica*, first published at Frankfurt in 1750. In so doing he gave the world a tag for a thing about which it had thought from time to time in the past, but about which in the future it was to think much more and much more

of the man who performed this so necessary task for them, all but very few of the very few people in museums who have ever heard his name have forgotten it. Although subsequent thinkers have so developed and shifted what Baumgarten conceived as the bases and boundaries of his subject that he would have had difficulty in recognizing their subject as his, he nevertheless had one of the great clarifying ideas. On the distinction that he made has been based not only a great edifice of philosophy and metaphysic but the differentiation that to-



SIGNATURE OF ALEXANDER GOTTLIEB BAUMGARTEN

cogently. He apparently was the first to make the distinction which has clearly separated what we now know as aesthetics, for his word has been universally adopted, from logic and ethics, and in doing this he pointed out a new and important subject matter for the world to wrestle with. There have been very few men of whom as much can be said. His innocence in doing it may be judged by the fact that he apologized for his "subject as something below the dignity of philosophy, but after all interesting to the philosopher as a man among men."

To the people who frequent museums of art and those who work in them this differentiation or demarcation of aesthetics from logic and ethics has been of as great importance as it has been to philosophers, with the difference that where the philosophers have kept a certain grateful memory

day seems so elementary between the provinces of the museums of art and the museums of science and curiosities. Without it the business of great purposive corporate art collecting would never have assumed the dominant aspects that so markedly differentiate it from either private art collecting or the collecting done by the museums maintained by the historical and antiquarian societies. In the hands of his immediate successors in Germany was developed not only the idea of the history of fine art but that "profound conception of history as the evolution of man's spirit in civilization," which when all has been said seems to provide the ultimate justification for the existence of our great modern art museums and our great general public libraries.

As Mr. Elliott points out in another article in this issue of the BULLETIN, the Metro-

politan Museum occupies a peculiar and a proud position from the point of view of this justificatory or probative idea. As nowhere else, certainly in this country, does the Metropolitan contain an ordered array of those objects made by the hands of men which, with books, constitute the material for the study and understanding of the evolution of man's spirit in civilization. In the making of anything, from a pot to a picture, its maker informs it not only with his personal skill and sensibility but with the whole attitude towards life of his period and group and country. Evolution is commonly thought of only in connection with the biological sciences, but here in the art museum we have an ordered series of objects which teach the same fundamental doctrine, and teach it in a way that is of peculiar importance and interest, because here it is immediately and patently concerned with the development of the minds and characters of human beings. These great accumulations and the wisdom to be gained from their intimate study afford a means of gaining such an understanding of men's minds as nothing else can—for here, as pointed out by Baumgarten, what counts is neither formal logic nor ethics, but that much deeper and infinitely more subtle thing which underlies them both, the way in which human beings react aesthetically (or sensuously) to life. It would be easy (but extremely difficult) at this point to discuss the doctrines of Baumgarten's two great English contemporaries, Berkeley and Hume, and to show how the great central problems which they (and their successor, Kant) posed for their followers are indissolubly linked with the aesthetic problem, but it is sufficient to point out that outside the physicist's laboratory the problem of reality is nowhere of such importance as in the art museum. Furthermore, where to the physicist that problem is a matter of abstract explanatory mechanisms, in the museum it is a practical every-day working problem in psychology of the very greatest importance—so much so that it is possible to regard the great art museum as though it were a psychological laboratory, and its pictures and statues and chairs and textiles as though they were so many reagents or

pieces of scientific apparatus for the testing and exploration of the human mind. Not only is it a place for the discovery and understanding of the past but it affords the opportunity, granted initial honesty on the part of the experimenters, for the discovery and understanding of those sensuous reactions of our own minds and bodies which underlie and provide the data for our more definitely intellectual processes. For, just as it is a poor rule that does not work both ways, so here the works of art, if we have but the wit to understand, are measures by which we can gain some idea not only of the past but of ourselves.

And as all the development that has made these ideas and the modern conception of the art museum in some way goes back to and passes through old Gottlieb Baumgarten, the Museum regards this little signature of his much as he did his own subject, as something if below the dignity of art, at least most interesting to it as a group of men among men.

WILLIAM M. IVINS, JR.

A LOAN COLLECTION OF JAPANESE SWORD FURNITURE

The establishment of the Japanese Culture Center of America¹ will give a new stimulus to the appreciation of things Japanese. As an opportunity of fostering this appreciation and giving to Museum visitors a wide range of objects to enable them to appreciate the skill of the Japanese as metallurgists and artists, the Museum has gratefully accepted from Herman A. E. and Paul C. Jaehne the loan of a splendid collection of Japanese sword furniture. Perhaps there is no better way of emphasizing the talent of the Japanese than to compare their metalwork with contemporary European work. With this end in view the present loan exhibition has been arranged in the immediate neighborhood of the Reubell Collection of European court swords. The stippled backgrounds, the guards with

¹ Established July, 1929, under the direction of Riusaku Tsunoda for the development of America's interest in Japanese art and culture. Located in the Library of Columbia University. Chairman, Jerome D. Greene.

beaded borders, the woven basket-work ornaments, and the use of similar alloys and of a variety of materials which appear in our Japanese and European pieces afford ample opportunity for comparison.

The Jaehne Collection is an especially noteworthy one, as it represents the result of a score of years in Japan of collecting and eliminating. The unusual number of *daishō* (sets of a large and a small guard, one for the long sword, the other for the short sword) and of guards having a different metal on each face is noteworthy. The exhibition also is very rich in relief work and features a variety of metals—different shades of brass, *shakudō*, etc.—which is valuable study material for students of metalwork.

The collection embraces the classical *Gotō* school and its derivatives, including the Nara and Yokoya schools and their sub-schools. The objects exhibited date mainly within the hundred years which ended in the fall of the *shōgunate* (1868), a period when swords were used less for fighting than as signs of class distinction. This condition spurred the artist to reach the ultimate in elaborate decoration, a result achieved by means of delicate chasing and bright patina. However, a large proportion of the specimens in the present series continue the good style of sword furniture of earlier date.

The *Gotō* school, the masters of which worked for the *shōguns*, is liberally represented. One case shows the work of *Gotō* masters and their pupils, and of *Gotō Ichijō* and his followers. From the specimens exhibited it is clear that the work of the *Gotō* masters is stylized, the *nanako* surface, the superb black color, and the conventional still-life groups being traditional. One recognizes the work as a stereotyped design rather than an inspired drawing, for the inspired drawing would be executed boldly rather than with painstaking precision. *Gotō Ichijō*, a master of remarkable talent, broke these traditions, and his work and that of his followers is more original (fig. 1).

Eight knife handles by Haruaki Hōgen and a sword guard by Kanō Natsuō (fig. 2), who with *Gotō Ichijō* are the great mod-

erns, are included in the exhibition. The Nara school is represented by its three great masters—Toshinaga, Yasuchika, and Jōi. One knife handle of this school represents the temple of Daibutsu, which is fifty-three feet high. At the base of the column are two pilgrims; one is removing his sandals, the other is gazing up at the immense column represented by the knife handle itself. The pilgrim who is removing his sandals is getting ready to pass through the hole at the base of the column, which feat, if successful, assures him of a place in the Western Paradise. On a knife handle by a master of the *Otsuki* school, which was influenced by Western art, is chiseled a naked child, and the inscription records the Dutch influence of this life-sketch. Another instance of Dutch influence is the sword guard picturing a Hollander in the Museum's collection.

Sōmin, who was the greatest artist of the Yokoya school, is represented by twelve signed pieces. Among these are two types of signatures—one bold, the other delicate—each appropriately used to blend with the style of work on which it appears. Sōmin founded a new style named *E-fu-bori*, meaning "picture-like." He worked from the designs of his friend Hanabusa Itchō, chief of the still-life school. A volume of these designs is in the Musée Guimet in Paris. Two sword guards, exhibited side by side, one signed by Sōmin, the other by Yasutaka, illustrate the same subject, thus enabling one to see the distinguishing features of Sōmin's work (figs. 3 and 4). In his work one recognizes a clever use of *shibui-chi*, the various shades of alloy giving a variety of color. One knife handle shows a *karashishi* boldly embossed in copper as thin as onion skin, the hollow underneath being reinforced.

The sword furniture makers often represented poetic subjects. Thus one knife handle represents a soliloquy on quietness and recalls a seventeen syllable poem:

"Just as the twenty day moon
Peeps about the mountain ridge
A cuckoo passes by."

Another knife handle shows a pond represented by a few scrolls, the moon in flat inlay, and a frog. To a Japanese, this knife



FIG. 1. SWORD GUARD BY GOTŌ ICHIJŌ



FIG. 2. SWORD GUARD BY KANŌ NATSUŌ



FIG. 3. SWORD GUARD BY SŌMIN



FIG. 4. SWORD GUARD BY YASUTAKA

handle immediately suggests a seventeen syllable verse by Bashō, a famous poet of the Tokugawa period, which also symbolizes solemn quietness—even the slight splash caused by the little frog springing into the pond disturbs the stillness!

The present series of sword furniture, like the Reubell Collection of court swords, represents the final development of the sword. In the East, as well as in the West, the sword was the symbol of rank, and in the eighteenth and nineteenth centuries it reached the peak of elaborate workmanship. The fables of La Fontaine were illustrated on European court swords, and the Japanese guards reflect folklore. After all, are not legends the wisdom of the ages? But we can imagine what foolhardiness was committed with the very swords which these splendid souvenirs of the feudal system adorned. Most visitors will approach the exhibit rather to enjoy its artistic merit than with the intention of mastering the characteristic features of the work of the masters represented, or the meaning of the motives and legends. However, for those students who are interested in studying the collection in detail a typescript catalogue is available in the archives of the Department of Arms and Armor.

STEPHEN V. GRANCAY.

TWO BLACK BASALT FIGURES OF HISTORICAL INTEREST

Two small, beautifully modeled figures of Admiral Rodney and Admiral Hood, recently lent for the American Wing¹ by R. T. H. Halsey, are typical of the picturesque representations of popular personages which were offered for sale in England and America in the second half of the eighteenth century. On both sides of the water partisan feeling was intense, and these figures of the noted admirals may well have decorated the drawing-room of a Tory family even after the Revolution. They are made of the fine stoneware known as black basalt, perfected by Josiah Wedgwood between 1762 and 1766 and widely imitated

¹ Shown in the Baltimore Room on the first floor.

by his contemporaries; their interest and rarity are increased by the signature of the modeler, Stephan, which is incised in script on the base of each figure.

Admiral George Rodney and Vice-Admiral Samuel Hood had distinguished records in the naval annals of Great Britain before they collaborated in 1782 in the undertaking which brought them fame. On April 12, Rodney, with the aid of Hood, went into action against De Grasse in West Indian waters near Dominica. The battle, conducted with brilliant strategy by the English commander, resulted in the surrender to Rodney of De Grasse's flagship. English pride and prestige, which had been shaken by the defeat of Graves and the surrender of Cornwallis, was much restored and the government was enabled to negotiate on more favorable terms the preliminary articles of agreement, signed November 30, 1782. The victory, which was widely acclaimed, must have been the occasion which inspired one of the manufacturers of basalt to produce figures of the popular admirals modeled by an artist who was famous for his portraits of national heroes.

Pierre Stephan was an itinerant artist whose career is unknown. He appears and disappears like a will-o'-the-wisp in the histories of the English ceramic factories. Hurlbutt, in *Old Derby Porcelain*, says he was a Swiss of the French-speaking cantons who worked for Sprimont at Chelsea, and after the purchase of the Chelsea factory by Duesbury was transferred to the Derby factory.² We know that he made an agreement with Duesbury, dated September 17, 1770, to work for three years, at a wage of two and a half guineas per week. He is described in the agreement as "a modeler and china or porcelain repairer."

We are indebted to John Cook of the Etruria Museum for copy of a manuscript letter from P. Stephan to Josiah Wedgwood which throws light on Stephan's activities when he left Derby at the close of his contract with Duesbury.

"Sir:

"I was informed . . . that you gave great Encouragement to Artists in the

² Frank Hurlbutt, *Old Derby Porcelain*, p. 28.

Modelling branch, at which time I was Engaged with Mr. Duesbury of Derby, and since then with the China Factory at Wirksworth both of which I am now disengaged from . . . I should be glad to have an opportunity of being Employed by persons of taste and Merrit which I hear is the Character of your Manufactory. . . .

"Wirksworth 9th May 1774

" . . . N.B. I work in Figures, Vases, or any sort of Useful as Business may require."

Bills for work done for Wedgwood later in 1774 show that Stephan obtained the employment he sought at Etruria. Another manuscript letter, dated April 19, 1779, from William Cox to Josiah Wedgwood, shows that Pierre Stephan and his son were at that time offering models to Wedgwood, and that the Elder, as he is called, was arranging for a journey to Derby. Later the two Stephanes are said to have modeled for John Rose at Coalport. As a free-lance, Pierre Stephan must have modeled for many of the famous potters in the last quarter of the eighteenth century. Most of the pottery figures of national heroes, including Lord Howe, General Drinkwater, Marshall Conway, and others, are attributed to him. Two statuettes of Rodney by Stephan, one in biscuit and one glazed, almost certainly from the Derby factory, are in the collections of Mr. Halsey. The evidences of Stephan's workmanship on the figures of the national heroes are unmistakable. Aside from the sharp cutting and the fine attention to details of costume and accoutrements they have a spirited but dignified elegance which we would fain believe was characteristic of the subjects.

Since the black basalt figures are not marked by the potter it is impossible positively to attribute them to any factory. A recent book by Captain M. H. Grant, *The Makers of Black Basalt*, is an illuminating record of the numerous potteries at which the black stoneware was manufactured. The paste of which the figures are made might well be Wedgwood's. Mr. Cook, however, believes them to have been made by John Turner of Lane End, on the basis of a similar copy bearing Turner's mark which he examined some years ago.

Turner made basalts which equaled Wedgwood's in quality. At present we have no documentary record that Stephan worked at the Turner factory, but it is more than probable, from what we know of his career, that he offered his models to Wedgwood's friend and most distinguished competitor.

RUTH RALSTON.

AN ANTIMENSIUM OF THE GREEK ORTHODOX CHURCH

A gold and silver ecclesiastical embroidery acquired in 1924¹ gains new interest in the light of a study of linen altarpieces used by the Greek Orthodox Church in the mediæval period.

It depicts the scene of the Entombment in its usual grouping of holy personages and angels in their surroundings, embroidered on a rectangular piece (length, 15 in.; width, 19 in. [38 x 48 cm.]) of very fine linen and framed by a Greek inscription.

The rigid figure of the Christ rests upon the tomb, at the foot of the cross. At His head, His mother, the Virgin Mary. Behind her, Saint Mary Magdalen. At the Christ's feet, Saint John the Evangelist, "John the Beloved." Behind him, Nicodemus. Behind the Christ, to the left, Mary, wife of Cleopas. Behind the Christ, to the right, Saint Joseph of Arimathea. In the upper left corner, the Archangel Michael with his sceptre, identified also by the inscribed M. In the upper right corner, the Archangel Gabriel, identified by the so-called "breastplate" and by the inscribed Γ. As the guardian of the Old Dispensation, he inherits the breastplate of the High Priest of the ancient Jewish community. This plate was ornamented with twelve precious stones, symbols of the twelve tribes. The plate itself concealed a pocket which contained the so-called "Urim" and "Thummin." It is said that these two terms refer to certain jewels or precious stones and particularly to a diamond of extraordinary quality. The "Urim" and "Thummin" were the media through which the will of God was revealed to the High Priest.

¹ F[rances] M[orris], "A Group of Western Embroideries." BULLETIN, vol. XIX (1924), pp. 82-84.

To the left² of the cross is the sun; to the right, the moon; below and nearer the cross, on each side, the six-winged seraph of Hebrew tradition.³ Stars and cypress trees are scattered over the field, a background suggesting the garden where the scene of the Entombment took place, toward the end of the day, at sunset.

Two Greek inscriptions⁴ in uncials form a part of the decorative composition. One, on the tomb, gives the name of the dedicatory, which, being feminine, may be that of the embroiderer as well.

Μνησθητι, Κύριε, τὴν δοῦλῃν τοῦ θεοῦ
Τομνα καὶ τῶν γονέων καὶ τῶν ἀδελφῶν.

"Remember, Lord, the servant of
God,

Tomna, and her parents, and her
brothers."

Another inscription, consisting of two texts from the Greek Orthodox liturgy, forms the border. Beginning with the cross, in the middle of the top line, it reads:

Ὁ εὐσχημῶν Ἰωσήφ, ἀπὸ τοῦ ξύλου καθελὼν τὸ
ἄχραντόν σου Σῶμα, συνδόνι καθαρῇ εἰλήσας καὶ
ἀρώμασιν, ἐν μνήματι καὶνῷ κηδεύσας ἀπέθετο.
Ὅτε κατήλθες πρὸς τὸν θάνατον, ἡ ζωὴ ἡ ἀθά-
νατος, τότε τὸν Ἀδὲν ἐνέκρωσας τῇ ἀστραπῇ τῆς
[Θεότητος].

"The noble Joseph, taking down Thine undefiled Body from the cross, wound it in clean linen with spices, and with due ceremonies placed it in a new sepulchre. When thou didst go down unto death, O life immortal, then didst thou slay Hades with the lightning flash of thy [Godhead]."⁵

² i.e., to the spectator's left; the sun is actually on the right of the cross.

³ See Isaiah's vision, 6:2. "Above him stood the seraphim; each one had six wings; with twain he covered his face, and with twain he covered his feet, and with twain he did fly."

⁴ For the reading of these inscriptions, I am indebted to M. Milne of the Classical Department. Peculiarities of spelling in the original (e.g., the use of *ι* for *η* and *υ*) are not here noted in full, as they do not come within the scope of this article.

⁵ An "Epitaphios," described as no. 65 in O. Tafrali, *Le Tresor byzantin et roumain du monastère de Poutna*, Paris, 1925, has two inscriptions in a Slavonic language, one of which seems similar to ours and reads: "Joseph au bon visage, enlevant du bois ton corps immaculé, l'ayant enveloppé dans un linceul propre et enduit de parfums l'a déposé dans un nouveau tombeau."

Under the inscription of the tomb appears to be the date 1172, but this has clearly been altered.

A comparison of this piece with similar embroideries preserved in the treasure of the monastery of Poutna is interesting and instructive.⁶

Several of these offer the same subject depicted on large silks embroidered in gold and silver.⁷ One "Epitaphios"⁸ is described as follows: "To the left of the Christ, lying on a bed of gold, is the Virgin, watching, clad in a golden coat, a blue robe, and red sandals. Her forehead and shoulders are adorned with golden stars. To the right of the Lord, Mary Magdalen, also with red sandals, and Saint John. To the left, in the background filled with silver stars, one notices the sun with golden beams surrounded by several stars, and the Archangel Gabriel. To the right, the moon, several stars, and the Archangel Michael."⁹

One "tissu liturgique" reproduced on plate XLII of the volume mentioned above is somewhat like the piece in the Museum, and nearer to it in size, but it is embroidered on silk instead of on linen. Although the subject is not quite the same, the grouping of personages, the background covered with stars, the presence of the seraphim and of the sun recall the textile discussed here.

It is difficult to assign a precise date and provenance to such liturgical objects. In Greek and Armenian work, accurate dating is hazardous, owing to the survival of archaic ornamental types in later fabrics and to the fact that vestments do not receive in the Greek Church the meticulous care bestowed upon them in Western churches.¹⁰

The tradition of Byzantium is followed in the attitudes, in the folds of the garments, in the position of the feet. The colors of the silk embroidery, very faded on the right side, are a little more vivid on the wrong side and allow once more a comparison with the embroideries of Poutna. The

⁶ O. Tafrali, *op. cit.*

⁷ O. Tafrali, *op. cit.*, plates XXI-XXIII.

⁸ Covering for the ceremonial bier of Christ used in the Eastern Church on Good Friday.

⁹ O. Tafrali, *op. cit.*, p. 35.

¹⁰ F[rançois] M[orris], *op. cit.*

same remark can be applied to the gold and silver thread, to the flat gold outline of the tomb, to the nimbus of the Lord and that of the Virgin Mary, enriched with seed pearls. Very often precious stones were added, giving an exceptional value to the object, whose holy use made it much prized by its donor.

Most of the embroideries mentioned

10 inches wide and 13 or 14 inches long, ornamented with the instruments of the Passion, or with a representation of Our Lord in the sepulchre, sometimes with a cross, and sometimes with a chalice above Him; it also has the letters IC · XC · NIKA 'Ιησους Χριστος νικη, i.e., "Jesus Christ conquers," inscribed in the angles of the cross. It contains relics of saints which are



ANTIMENSIMUM EMBROIDERED IN GOLD AND SILVER

above are dated, and fall within the late fifteenth and the early sixteenth century. The date indicated on the Museum piece, however, seems to have been tampered with, and it cannot be taken as the original one with certainty. Moreover, the piece itself has been partly repaired and patched up in former days, and it could even be suggested that the present scene may have been the center of a larger veil or panel.

Among the altar cloths or coverings listed in the classical and Byzantine Greek lexicons, there is the antimensium, used at the time of mass and described as follows:

A strip of fine linen or silk, usually about

sewn into it, and certified by the bishop.

It must be placed on the altar in Greek churches just as an altar-stone is required in the Latin churches and no mass may be said upon an altar of that rite which has no antimensium. It is unfolded at the offertory quite like the Latin corporal. When the mass is not being celebrated it rests on the altar, folded in four parts and inclosed in another piece of linen known as the heileton. Originally it was intended for missionaries and priests traveling in places where there was no consecrated altar, or where there was no bishop available to consecrate one. The bishop

consecrated the antimensium almost as he would an altar and the priest carried it with him on his journey and spread it over any temporary altar to celebrate mass.

The word antimensium [*Ἀντιμηνσίον*] is met with for the first time about the end of the eighth and the beginning of the ninth century. The rapid adoption of the object was owing largely to the spread of Iconoclasm and other heresies. During the Seventh General Council (787), it was ordered that "according to ancient custom which we should follow the Holy Sacrifice should only be offered on an altar consecrated by placing the relics of the saints or of martyrs therein." As a result of this decree, the use of the antimensium became quite general because, owing to various heresies and schisms, it was doubtful whether the altars in numberless churches had ever been consecrated by a bishop, or whether that rite had ever been canonically performed; on the other hand, all were

anxious to comply with the canon. By the use of the antimensium, missionaries and traveling priests could offer the Holy Sacrifice on any altar, because the antimensium, at least, had been properly consecrated and contained the required relics. Although it was primarily intended for altars which had not been consecrated by a bishop it gradually became used for all altars in the Greek Church.

As already said, the customary material used for the antimensium was originally pure linen. Whenever a new antimensium is placed upon an altar the old one must not be removed, but must be kept next to the altar under the altar-cloth.¹¹

The size of the Museum piece, its material, and its subject seem to indicate that it must have been an antimensium.¹²

GERMAINE MERLANGE.

¹¹ See Catholic Encyclopedia, vol. I, p. 563.

¹² I express my thanks to Robert T. Nichol of the Museum staff for his valuable suggestions and kind assistance.

OF EDUCATIONAL INTEREST

1929-1930

SPECIAL TALKS FOR MEMBERS

Since October is a pleasant month in which to visit The Cloisters, Miss Duncan, the Instructor who serves Members only, will, at 3 o'clock on the Mondays of that month—the seventh, fourteenth, twenty-first, and twenty-eighth—meet visitors there for the study of the collections.

Beginning in November, Miss Duncan will give three series of gallery talks in the Museum. The subjects and dates will be printed in the October number of the BULLETIN. It is, perhaps, scarcely necessary to remind Members that Miss Duncan is at the call of an individual or a group for guidance at any time except Saturday and Sunday afternoons. The services of the other Instructors may, of course, also be requested by Members, to whom all service is free.

A new course has been planned for the children of Members which will form a link between the story-hours and the talks given for adults. This is a series of Saturday morning gallery talks for young people of what may be called "high school age." They will be given at a quarter past eleven by Mrs. Barratt (Hetty Vincent Marshall), Miss Freeman, Miss Foster, and Miss Inglis. The list of subjects and dates will appear in the October number of the BULLETIN.

CONFERENCES FOR WORKERS

Beginning in October, Mrs. Fansler, Museum Instructor, will give three series of talks having the title "What Workers Have Wrought through the Ages." These conferences will be held at two o'clock on Saturdays. Those attending the talks are expected to register on the first Saturday of each period.

The subjects and dates are:

FIRST PERIOD

OCTOBER

- 5 Work of Prehistoric Man
- 12 Work of the Egyptians
- 19 Work of the Egyptians and the Mediterranean Islanders
- 26 Work of the Greeks

NOVEMBER

- 2 Work of the Greeks

SECOND PERIOD

NOVEMBER

- 16 Work of the Romans
- 23 Work of the Romans and the Barbarians
- 30 Work of the Carvers in Ivory and Wood

DECEMBER

- 7 Work of the Masons
- 14 Work of the Mediaeval Painters

THIRD PERIOD

JANUARY

- 11 Work of the Renaissance Painters
- 18 Work of the Modern Painters
- 25 Work of the Furniture Makers

FEBRUARY

- 1 Work of the Weavers and Printers
- 8 Work of the Potters

LECTURES TO BE GIVEN IN 1929-1930

The courses arranged for the season 1929-1930 are listed here in four divisions: Courses for Museum Members; Free Courses, which are open to all without charge; Courses for which Fees are Charged, which are open to all upon payment of this tuition charge; and Courses for Public School Teachers and Classes, open only to those groups, unless the course appears in one of the other divisions. It should however be noted that these divisions often

overlap, and that certain courses are thus listed several times.

Three of the courses this season are offered for the first time. For the older children of Members a series of gallery talks has been planned; details concerning them will be given in the October number of the BULLETIN. The other two courses are primarily for teachers: Mediaeval Art and Its Literature, given by Mrs. Fansler in the form of discussions, which will be held in Classroom B and in the galleries in the presence of the objects; and Backgrounds for Progressive School Units, given in co-operation with the American Museum of Natural History, with ten of the lectures in the latter museum by Dr. Margaret Mead, Assistant Curator of Ethnology, and twenty in the Metropolitan Museum by Marion E. Miller, Museum Instructor.

A folder giving in detail hours and conditions of admission for all the courses will be mailed in September to Museum Members and various other groups; it will also be distributed at the Information Desk or mailed upon request. Most of the daily papers carry notices of the lectures during the season, and they are also announced on the bulletin board in the entrance hall of the Museum, and on a weekly calendar to be posted in clubs, libraries, etc.

I. COURSES FOR MUSEUM MEMBERS

THE ART OF THE VENETIAN REPUBLIC, by Edith R. Abbot. Fifteen Mondays, September 30-January 20, at 3 p. m.

TRADITION AND CONTEMPORARY ART: An Analysis of Present-Day Art as Affected by That of the Past, by Huger Elliott. Thirty Wednesdays, October 2-May 21, at 4 p. m.

GALLERY TALKS FOR MEMBERS, by Mabel Harrison Duncan. The Morgan Collection, Mondays, November 18 and 25, at 11 a. m.; The Egyptian Galleries, Mondays, January 6, 13, 20, and 27, at 11 a. m.; Great Examples of Craftsmanship, Fridays, March 7, 14, 21, and 28, at 11 a. m.

GALLERY TALKS FOR CHILDREN OF MEMBERS, by Mabel Harrison Duncan. December 26, 27, and 30, at 11 a. m.

GALLERY TALKS FOR OLDER CHILDREN OF MEMBERS, by Mrs. Roswell F. Barratt (Hetty Vincent Marshall), Eleanor Foster, Margaret B. Freeman, and Agnes K. Inglis. Eighteen Saturdays, November 2-March 29, at 11:15 a. m.

STORY-HOURS FOR YOUNGER CHILDREN OF MEMBERS, by Anna Curtis Chandler, assisted by Teresa Marie Bergamo, Eva Johnston Coe, and Alice H. Nichols. Twenty-six Saturdays, November 2-April 26, at 10:15 a. m.

II. FREE COURSES

SATURDAY AND SUNDAY LECTURES, by distinguished speakers. November 2-March 30, at 4 p. m.

THE ARTHUR GILLENDER LECTURES FOR ARTISANS (Jessie Gillender Foundation), given in connection with the Study-Hours for Practical Workers as part of the Sunday course on November 24, December 8, 29, January 12, 19, 26, February 2 and 9, at 4 p. m.

STUDY-HOURS FOR PRACTICAL WORKERS AND FOR PEOPLE OF VARIOUS INTERESTS, under the direction of Grace Cornell. Sixteen Sundays, November 3-March 23, at 3 p. m.

GALLERY TALKS, by Elise P. Carey and Roberta M. Fansler. From September through May, Saturdays at 2 and 3 p. m.; Sundays at 3 p. m.

LECTURES FOR THE DEAF AND DEAFENED WHO READ THE LIPS, by Jane B. Walker. Saturdays, November 23, January 25, March 1, April 5, at 3 p. m.

SATURDAY AND SUNDAY STORY-HOURS FOR BOYS AND GIRLS, by Anna Curtis Chandler, assisted by Teresa Marie Bergamo, Eva Johnston Coe, Susan Scott Davis, Agnes K. Inglis, Alice H. Nichols, and Mildred Williamson. Saturdays, September 28-May 24, at 1:45 p. m.; Sundays, September 29-May 25, at 1:45 and 2:45 p. m.

III. COURSES FOR WHICH FEES ARE CHARGED

THE ART OF THE VENETIAN REPUBLIC, by Edith R. Abbot. Fifteen Mondays, September 30-January 20, at 3 p. m.

OUTLINE OF THE HISTORY OF PAINTING

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

- THROUGH THE ITALIAN RENAISSANCE, by Edith R. Abbot. Fifteen Saturdays, September 28-January 25, at 11 a. m.
- OUTLINE OF THE HISTORY OF PAINTING IN WESTERN EUROPE, by Edith R. Abbot. Fifteen Saturdays, February 1-May 24, at 11 a. m.
- THE HUMAN BACKGROUND OF ART: COURSE FOR HIGH SCHOOL TEACHERS, by Ethelwyn Bradish. Thirty-one Mondays, September 30-May 19, at 4 p. m.
- DAILY LIFE AS TOLD IN ART: COURSE FOR ELEMENTARY AND JUNIOR HIGH SCHOOL TEACHERS, conducted by Anna Curtis Chandler. Thirty-four Thursdays, September 19-May 29, at 3:45 p. m.
- TRADITION AND CONTEMPORARY ART: An Analysis of Present-Day Art as Affected by That of the Past, by Huger Elliott. Thirty Wednesdays, October 2-May 21, at 4 p. m.
- MEDIAEVAL ART AND ITS LITERATURE, by Roberta M. Fansler. Thirty Tuesdays, October 1-May 20, at 4 p. m.
- BACKGROUNDS FOR PROGRESSIVE SCHOOL UNITS, given in coöperation with The American Museum of Natural History, by Marion E. Miller, Instructor, The Metropolitan Museum of Art, and Dr. Margaret Mead, Assistant Curator of Ethnology, The American Museum of Natural History. Thirty Wednesdays, October 2-May 21, at 4 p. m.
- STUDY-HOURS FOR EMPLOYEES OF STORES AND MANUFACTURERS, conducted by Grace Cornell. Seven groups of four lectures each. Fridays, September 27-March 28, at 9 a. m.
- STUDY-HOURS FOR HOME-MAKERS AND THE BUYING PUBLIC, conducted by Grace Cornell. Twenty Fridays, October 4-March 7, at 11 a. m.
- STUDY-HOURS FOR YOUNG GIRLS, conducted by Grace Cornell. Twenty Saturdays, October 5-March 22, at 10:30 a. m.
- STUDY-HOURS FOR TEACHERS, under the direction of Grace Cornell. Thirty Fridays, October 4-May 23, at 4 p. m.
- NEW YORK UNIVERSITY, thirty-three courses given by members of the University staff. For particulars see the folder issued by New York University, available from the College of Fine Arts, New

York University, Washington Square, New York, or from the Museum.

IV. COURSES FOR PUBLIC SCHOOL TEACHERS AND CLASSES

- THE ART OF THE VENETIAN REPUBLIC, by Edith R. Abbot. Fifteen Mondays, September 30-January 20, at 3 p. m.
- OUTLINE OF THE HISTORY OF PAINTING THROUGH THE ITALIAN RENAISSANCE, by Edith R. Abbot. Fifteen Saturdays, September 28-January 25, at 11 a. m.
- OUTLINE OF THE HISTORY OF PAINTING IN WESTERN EUROPE, by Edith R. Abbot. Fifteen Saturdays, February 1-May 24, at 11 a. m.
- THE HUMAN BACKGROUND OF ART: COURSE FOR HIGH SCHOOL TEACHERS, by Ethelwyn Bradish. Thirty-one Mondays, September 30-May 19, at 4 p. m.
- DAILY LIFE AS TOLD IN ART: COURSE FOR ELEMENTARY AND JUNIOR HIGH SCHOOL TEACHERS, conducted by Anna Curtis Chandler. Thirty-four Thursdays, September 19-May 29, at 3:45 p. m.
- STUDY-HOURS FOR TEACHERS, under the direction of Grace Cornell. Thirty Fridays, October 4-May 23, at 4 p. m.
- TRADITION AND CONTEMPORARY ART: An Analysis of Present-Day Art as Affected by That of the Past, by Huger Elliott. Thirty Wednesdays, October 2-May 21, at 4 p. m.
- MEDIAEVAL ART AND ITS LITERATURE, by Roberta M. Fansler. Thirty Tuesdays, October 1-May 20, at 4 p. m.
- BACKGROUNDS FOR PROGRESSIVE SCHOOL UNITS, given in coöperation with The American Museum of Natural History, by Marion E. Miller, Instructor, The Metropolitan Museum of Art, and Dr. Margaret Mead, Assistant Curator of Ethnology, The American Museum of Natural History. Thirty Wednesdays, October 2-May 21, at 4 p. m.
- TALKS FOR HIGH SCHOOL CLASSES, by Ethelwyn Bradish. Fifteen Wednesdays: Fall Term, October 2-December 11; Spring Term, February 26-March 26, at 3:30 p. m.
- STORY-HOURS FOR PHYSICALLY HANDICAPPED CHILDREN, by Anna Curtis Chandler. For Crippled Children: Wed-

nesdays, October 2 and May 28, at 1:30 p. m. For Helpless Crippled Children: Thursdays, October 3 and May 29, at 10 a. m.

THE MUSEUM AND ADULT EDUCATION

With the steady decrease for the average man in the number of working days in the week and of working hours in the day, the thoughts of many have turned to the subject of the profitable use of leisure—profitable, of course, in the spiritual sense. From the discussions of this subject there have emerged, both here and abroad, the movements fostering adult education. The ever-growing importance of these activities is generally recognized. It may, therefore, be of interest to consider the part which the Metropolitan Museum plays in the education of adults.

Those who doubt that the Museum can or does play such a part will ask, "In what way may a museum of art serve educational ends? Then, if it can so function, is it used by adults for these ends?"

The first question leads us to the fundamental inquiry, "What is the purpose of a museum of art?" To take but two replies of the many which might be made: the archaeologically minded and the historian of art will say that it exists to serve the student; those who are interested chiefly in aesthetics will hold that its reason for being is to afford an opportunity for the enjoyment of works of art. Since both study and pleasure are included in the cultivation of the spirit in leisure time, adult education, on both counts, would seem to be closely related to the purposes for which museums of art exist.

Review, in your mind's eye, the notable galleries. Each of the famous museums contains treasures because of which it is internationally known. One has a superb classical collection; another is renowned as a museum of decorative arts; a third shows a comprehensive group of paintings; a fourth excels in the art of the East. Yet in spite of this no one of these great treasure houses will satisfy the scholar. No collection is so

complete that the expert can afford to ignore the material of his special study which must be sought in some other museum. London, Paris, Berlin, Florence, Cairo, New York—of none of these cities may it be said that here the scholar will find every notable example of the branch of art to which he wishes to devote himself. Absolute supremacy may be claimed by none.

But we are examining this matter from the point of view of the opportunities offered not to the savant but to the student of art as a whole. Here the Metropolitan Museum has special value. It offers to the visitor a cross section of the art of the world. In the Metropolitan Museum, under one roof, something of practically every land and every epoch is to be seen. In his recent survey of the museums of the United States, Dr. Sixten Strömbom, Director of the Educational Work of the National Museums of Sweden, says: "Like the British Museum and the Louvre, the Metropolitan Museum gives the visitor the impression of being not a museum but a world. It is in principle a museum of art, or better, several museums, since it contains collections of great value in the field of archaeology and in the history of culture. All parts of the world and all periods are there represented."

It is obvious that this Museum does not rival the great museums of Europe in the collections as a whole—only occasionally in important details. But the advantage of the Metropolitan Museum is that it places before the visitor a comprehensive outline of man's artistic development: a not unworthy achievement. This does not imply that a museum in which all the arts are shown is superior to the small specialized collection. The latter is valuable, apart from the quality of the objects it contains, for the unified impression it makes upon the visitor. Yet in the Metropolitan Museum the visitor will gain this same impression of unity in each individual department, and in addition will find related objects of another period or country in a nearby gallery. Thus he is enabled to make the comparisons that are so important for the average student.

Should he be interested in the question of

form as it revealed itself to the sculptors of varying races, he may compare Greek and Gothic, Egyptian and Chinese, ancient and modern figures with far less effort than is possible in any city of Europe. He may contrast the ideals of the painters of the East and of the West by merely walking from one section of the building to another. That the student does not here see the largest and most important collection of the master-works of either does not lessen the importance for such inquiry of that which we have. For the purposes of study the work of a man little known may be as valuable as that of the most noted.

Consider, for example, a painting by the sixteenth-century German, Ludger Tom Ring.¹ We have from his hand a portrait group showing seven members of a family gathered about the figure of Christ. This fact alone has deep significance; merely by making the statement a flood of light is thrown upon the social and religious ideals of the time. The members of this family, as presented to us by the revealing brush of the painter, are not notable for good looks, but the faces have character. The head of Christ, on the other hand, has neither character nor beauty. In attempting the ideal countenance Ring displays the limitations found in all of the Northern painters of his time. After considering this group the visitor may, for a moment, go to an adjoining gallery and study some of the Italian paintings. Returning, he begins to sense the difference between the Italian and the Northern viewpoint: how the Italians, through their classical inheritance both spiritual and physical, and through their study of classic art, naturally and unconsciously expressed themselves in idealized presentation of form—while the painters of the North, lacking this background, achieved their greatest triumphs in the domain of the actual. For the illumination of racial differences in the realm of art this painting by Ludger Tom Ring is quite as valuable as a panel by Holbein.

The visitor to the Museum may study contrasts and development along innumerable lines. The work of living makers of glass

may be compared with the products of the craftsmen of Egypt or Rome. If the art of the Oriental potter is being studied, the differences between his point of view and that of the Greek potter can be noted. Renaissance painting may be contrasted with Roman; the repoussé work of the armorer compared with that of the Colonial silver-smith—the field of study is limitless.

May it not, therefore, be fairly claimed that the Metropolitan Museum holds a notable if not a unique place as regards opportunities for study?

Adult education, however, implies enjoyment as well as study, and this point is stressed particularly by students of aesthetics. We have, of course, no statistical data that would settle the vexed question, whether or no the average visitor enjoys himself in this Museum, but it seems not unreasonable to assume that he does, since the artistic level of the objects is high, and the installation of these, as a whole, rarely surpassed. An almost unvarying comment of Europeans who visit the Museum concerns the visual charm of the galleries. To an extent not often found elsewhere the archaeological and the aesthetic interests are evenly balanced. Therefore as a place where the visitor finds an opportunity for unalloyed contemplative enjoyment the Museum may be said to fulfil its mission.

If it be granted that our first question has been satisfactorily answered, and that the Museum has educational possibilities, we may turn to the second, and ask if these opportunities are, in actual fact, utilized.

During the year 1928 the recorded entrants numbered 1,262,027. Of these, 145,046 were children of high school age and under who came in special groups. To this figure it may be well to add, for good measure, 5,000 to represent the youngsters who formed no part of any recorded gathering. Subtraction shows us that 1,111,981 represents the probable number of adult entrants. What, however, was the probable number of individuals? Here we can do no more than guess. Many, perhaps, came but once; a few, we know, returned again and again. Assuming that three was the average number of visits paid by an individual

¹ Shown in Gallery 37.

—then 370,000 adults entered the Museum in 1928. If, happily, each visitor came four times, we may claim to have afforded an opportunity for study and enjoyment to more than 277,000 adults: a not inconsiderable part to play in adult education.

The activities of the Metropolitan Museum, however, do not cease with the mere opening of the door to visitors. They are given whatever form of help they may desire. The expert has the advice of members of the curatorial staff; manufacturers and designers are met by the Director of Industrial Relations; the teacher, the student, and the general public are served by the staff of the Department of Educational Work. The Information Desk, the Extension Division, the Museum publications, and the Library play important parts in assisting the visitor in his study or his enjoyment of the collections.

During 1928 the recorded number of adults who took advantage of the educational opportunities offered by the Museum was 42,268. Of these 14,533 attended the lectures given on Saturday and Sunday afternoons, 14,835 the week-day lecture courses, and 12,901 the talks given in the galleries. As in the preceding analysis, we must take account of the fact that some of these visitors came more than once. When we attempt to determine the number of individuals represented, and for this purpose divide these numbers by three or by four, the resulting figures are yet large enough to prove our contention. With the conservative estimate of 277,995 adults visiting the Museum last year and 10,567 of these availing themselves of its educational facilities, the question concerning the use of the Museum by adults would seem to be satisfactorily answered.

That the Museum plays a part in adult education may be held to be proved; some, perhaps, will grant that it is one of the most important factors in adult education in the city. As an indication of what we plan to do in the coming season, those not familiar with our educational work are asked to read on pages 237-240 the summary of the courses offered for 1929-1930.

HUGER ELLIOTT.

ILLUSTRATIVE MATERIAL FOR EDUCATIONAL USE

The various types of illustrative educational material published and sold by the large museums are not, perhaps, so widely known by teachers and students as they might be, yet the steady increase, year by year, of inquiries concerning them indicates a growing use of these aids in many kinds of work. The broader use of the word "publications," at least in the terminology of the Metropolitan Museum, includes—besides printed matter—photographs, color prints, postcards, photostats, lantern slides, and even casts—in short, all descriptions and reproductions of objects in the collections, prepared or manufactured by the Museum.

A number of the Museum's publications,¹ in the narrower sense, consist, of course, of handbooks specifically meant for the use of the visitors in the galleries, with an incidental value to students at a distance. It is the policy of the Museum, however, to make its publications as little as possible mere lists of objects without relation to their times and uses. For instance, the *Handbook of the Classical Collection*, *The Daily Life of the Greeks and Romans*, and *Greek Athletics* may be used as text or reference books on classical art and civilization by those who may never visit the galleries. The *Handbook of Arms and Armor* contains rich and varied illustrative material for the martial side of history, especially during the Middle Ages and the Renaissance, while the *Handbook of the Pierpont Morgan Wing* discusses in relation to their times the collections of furniture, woodwork, tapestries, metalwork, enamels, ivories, and other forms of decorative art from the fourth through the eighteenth century, and the *Guide to The Cloisters* endeavors to interpret the branch collection of mediaeval religious art. The *Handbook of the American Wing* treats of the homes and arts of the Colonial and Early American periods, with frequent quotations from contemporary documents. These and many other publications are usable for both secondary

¹ The Museum publications are listed in the folder, *Publications on Sale*, sent free upon request to the Secretary.

schools and colleges, while for more strictly reference work a number of specialized publications of the various departments, as well as the semi-annual Metropolitan Museum Studies, may be found of interest. The work among children, carried on in the Museum by the story-hours for children, is paralleled by the Children's Bulletins, issued four times a year.² These deal, in story form, with objects in the collections in relation to the life and culture of their period.

Photographs of all objects in the Museum, with the exception of loans, those whose copyright is not held by the Museum, and casts, may be purchased in either a 4 x 5 or an 8 x 10 inch size.³ Certain objects, of course, such as large prints or small pieces of jewelry, glass, etc., are photographed in the appropriate size only. As only a few of the large number of photographs available can be carried in stock, ten days or two weeks should be allowed in ordering. A selection of these photographs, chosen after consideration of the requests made by teachers of history and various other studies, has been listed, with descriptions, in the folder, Photographs and Publications Illustrating History and Daily Life from Ancient Times to the Nineteenth Century. The material is listed first under the historical period represented and then under the type of object, as, for instance, Antiquities—Classical—Roman: Household Articles. 46744. Silver spoons. Imperial period. The negative number found on the back of each print and listed in the folder is both a guide to ordering and a means of identifying the photograph.

The Museum also publishes postcards of many of its most representative objects. The majority of these cards are photographic, sold singly, although there are a number of sets in halftone and in monotone collotype. The increasing demand for accurate color work has led to the publication of a number of cards in color collotype, including decorative arts as well as paintings, with new subjects in preparation. In the

folder, Postcards on Sale,⁴ the cards are listed alphabetically under classes of objects represented, as Antiquities, Architectural Models, Architecture, Arms and Armor, Ceramics, etc.

Larger reproductions in color collotype are published in series of six prints each, in an 8 x 10 inch size,⁵ with special consideration for the needs of students and designers. These prints, which may be purchased either singly or in portfolios, include, at present, eight sets: American Paintings, Italian Paintings, Dutch and Flemish Paintings, Near Eastern Textiles, Tapestries, Near Eastern Ceramics, Egyptian Faience, and Near Eastern Miniatures. In addition to their pictorial value and their interest to students of practical art, certain of these prints, especially among the paintings and tapestries, present interesting studies in costume from contemporary sources. Besides these sets, nine larger prints reproducing water-color drawings of Egyptian tomb frescoes show representative examples of Egyptian painting from about 1385 to 1225 B.C. These are described in the folder, Reproductions on Sale.⁶

A limited number of casts of small reliefs and statuettes from the Egyptian collections and of examples of Greek, Roman, European, and American sculpture, as well as of mediaeval ivory carvings, are also available, as described in the folder, Reproductions on Sale.

Photostat copies of prints, photographs in the Museum Library, and illustrative material in books in the Library and the Department of Prints, as well as of other Museum material lending itself to this form of reproduction, may also be had as listed in the folder, Reproductions on Sale.

Lantern slides will also be made of objects in the Museum collections for which negatives exist, but not from illustrations in books or from photographs of objects not in the Museum. MARGARET R. SCHERER.

⁴ This folder is sent free on request to the Secretary. Photographic cards, 5 cents each; sets, 15 and 45 cents; colored cards, 10 cents each.

⁵ Single prints, \$1.50 each, portfolios, \$6.00; mailing charges extra. Descriptive folder sent free on request to the Secretary.

⁶ Prints \$3.00 each. Folder sent on request to the Secretary.

² Subscription price, \$1.00 a year; single copies, 25 cents each. Titles of those especially adapted to school use are listed in the folder, Photographs and Publications Illustrating History and Daily Life.

³ 10 and 40 cents. Mailing charges extra.

ACCESSIONS AND NOTES

THE LIST OF ACCESSIONS AND LOANS has been omitted from this issue of the BULLETIN, since with no meetings of the Trustees being held during the summer the accessions are too slight to publish monthly. The July accessions will be listed with those of August in the October issue.

AN EXHIBITION OF CHILDREN'S WORK. An exhibition of work done by pupils of the Museum Saturday morning Study Class in Design during the past winter will be shown in Classroom K from the fifteenth through the twenty-fifth of September. This group, like the Museum's Summer Class in Design, was composed of pupils selected from the public schools by the school authorities. It was conducted by Miss Bradish and Miss Miller of the Museum's staff of Instructors.

EXTASE. Albert P. Lucas has recently given to the Museum his white marble bust *Extase* which was much admired in the Paris Salon of 1900, where it was placed in a position of honor by Rodin to whom the arrangement of the Salon had been entrusted. It represents a young woman, with face uplifted in an expression of intense spiritual fervor. The bust will be exhibited in the Room of Recent Accessions during the month of September. P. R.

A SEAL BY FURIO PICCIRILLI. It is as gratifying as it is rare to discover a work of sculpture in which subject and material are ideally suited to each other. This is, however, undeniably the case in an animal sculpture recently acquired by the Museum and now shown in the Room of Recent Accessions. The sculptor, Furio Piccirilli (1870-), has chosen as his subject a seal and has executed it at life size in Belgian black

marble. The result is both pleasantly naturalistic and extremely effective.

The seal is portrayed in an attitude typical of its species. Its haunches are extended along the sloping surface near the crest of a



SCULPTURE IN BLACK MARBLE
BY FURIO PICCIRILLI

rock while the front part of its body is elevated in a characteristic, sinuous pose. The various anatomical planes are studied with careful discrimination and afford a fascinating play of light and shade over the entire surface of the body. But the sculptor has not permitted his interest in anatomy to confuse the large simplicity of expression which was his aim. He has succeeded so

well in expressing only the fundamental aspects of his subject that he has imparted to it a subtle and distinguished air of conventionalization.

This is not the first time that Piccirilli has tried his hand at animal sculpture. It is, however, to my mind his most successful venture in that field. Unlike the sculptures by Hernandez and Hilbert in this Museum, the seal was not executed in the *taille-direct* method but was modeled first in clay at a considerably smaller scale and later enlarged in marble by the sculptor in his studio

P. R.

THE BEQUEST OF A SILVER TANKARD. Through the bequest of Edward L. Clarkson, the Museum has come into possession of a typical and fine New York tankard made by Cornelius Kierstede (1674-1753). The tankard was owned by the same family as an extremely interesting silver snuffer stand bearing Kierstede's mark, which came to the Museum as the gift of Mr. and Mrs. William A. Moore.

This tankard is, therefore, not only typical of the finest work of its maker, but also follows the form which is especially identified with New York tankards—that is, with flat top, straight, slightly tapering sides, handsome base mouldings surmounted by cut and engraved leaves, and a handle ornamented with cast decoration. The leaf detail at the top of the base is similar to that on the fine tankard in the New York Historical Society by the same maker.

The tankard is particularly welcome, since the Museum owns very few of as fine a quality.

C. O. C.

SUMMER ATTENDANCE. In New York, as in so many spectacular cities, the summer months, "dead" from the point of view of the fleeing or reluctantly remaining resident, are the high season for visitors. Then summer school students are gathered in from the far corners of the country, and then, while the native takes to the woods, his countrymen come in—often with fresher curiosity and more far-sighted criticism—to examine the wonders of his metropolis. A record of summer attendance at the Museum has thus a certain interest, although no distinction is made at its entrances, naturally, between the equally welcome resident and stranger. From June 1 to August 17 the attendance at the main building was 181,633; at The Cloisters, 9,896; an advance at the main building over the 162,632 for the same period during the previous year, but a disappointing, if slight, drop from the 10,350 at the Museum's attractive and well-gardened branch.

With these special summer visitors in mind the Saturday and Sunday gallery talks were continued through June and July, and special groups of talks given for summer school students. The attendance at the Saturday and Sunday gallery talks was 595; at the seventeen talks for summer school students, 773.

CALENDAR OF LECTURES

FREE LECTURES

SEPTEMBER 12-OCTOBER 20, 1929

Story-Hours for Boys and Girls by Anna Curtis Chandler, Saturdays, September 28, October 5, 12, 19, at 1:45 p. m.; Sundays, September 29, October 6, 13, 20, at 1:45 and 2:45 p. m.

Gallery Talks, Saturdays in September at 3:00 p. m., in October at 2:00 and 3:00 p. m.; Sundays in September and October at 3:00 p. m.

Museum Cinema Films Showings, Thursdays at 2:00 p. m., beginning September 12; Yale Cinema Films Showings: The Chronicles of America Photoplays, Tuesdays at 2:00 p. m., September 17, October 1 and 15.

LECTURES FOR WHICH FEES ARE CHARGED

SEPTEMBER 19-OCTOBER 19, 1929

In this calendar, M indicates that the course is given by the Museum, N that it is given by New York University.

SEPTEMBER	HOUR	OCTOBER	HOUR
19 Daily Life as Told in Art: Course for Elementary and Junior High School Teachers (M) Anna Curtis Chandler.....	3:45	3 Historic Styles of Decoration (N) Evan J. Tudor.....	8:00
26 Daily Life as Told in Art: Course for Elementary and Junior High School Teachers (M) Anna Curtis Chandler.....	3:45	3 Oriental Rugs (N) Rudolf M. Riefstahl.....	8:00
27 Study-Hour for Employees of Stores and Manufacturers (M) Grace Cornell.....	9:00	4 Study-Hour for Employees of Stores and Manufacturers (M) Grace Cornell.....	9:00
28 Outline History of Painting through the Italian Renaissance (M) Edith R. Abbot.....	11:00	4 Study-Hour for Home-Makers and the Buying Public (M) Grace Cornell.....	11:00
30 The Art of the Venetian Republic (M) Edith R. Abbot.....	3:00	4 Illuminated Manuscripts of the Carolingian Period (N) Charles R. Morey.....	3:00
30 The Human Background of Art: Course for High School Teachers (M) Ethelwyn Bradish.....	4:00	4 Study-Hour for Teachers (M) Grace Cornell.....	4:00
OCTOBER		4 Chemistry of Pigments (N) John M. Goodwin.....	8:00
1 History of American Art (N) Herbert R. Cross.....	10:15	4 Materials of Decoration (N) Rudolf M. Riefstahl.....	8:00
1 Russian Art (N) Thomas Whittemore.....	11:00	5 Study-Hour for Young Girls (M) Grace Cornell.....	10:30
1 Mediaeval Art and Its Literature (M) Roberta M. Fansler.....	4:00	5 Outline History of Painting through the Italian Renaissance (M) Edith R. Abbot.....	11:00
1 Historic Textiles (N) Rudolf M. Riefstahl.....	8:00	7 The Art of the Venetian Republic (M) Edith R. Abbot.....	3:00
1 Romanesque Art in Spain (N) Walter W. S. Cook.....	8:00	7 Methods and Bibliography of the Fine Arts (N) Walter W. S. Cook.....	3:00
1 Principles of Design and Color (N) C. Hayes Sprague.....	8:00	7 The Human Background of Art: Course for High School Teachers (M) Ethelwyn Bradish.....	4:00
2 History of Tapestry Weaving (N) Rudolf M. Riefstahl.....	11:00	8 History of American Art (N) Herbert R. Cross.....	10:15
2 Meanings of Art (N) A. Philip McMahon.....	11:00	8 Russian Art (N) Thomas Whittemore.....	11:00
2 Comparative Aesthetics (N) Thomas Munro.....	3:20	8 Mediaeval Art and Its Literature (M) Roberta M. Fansler.....	4:00
2 Backgrounds for Progressive School Units (M) Marion E. Miller.....	4:00	8 Historic Textiles (N) Rudolf M. Riefstahl.....	8:00
2 Tradition and Contemporary Art (M) Huger Elliott.....	4:00	8 Romanesque Art in Spain (N) Walter W. S. Cook.....	8:00
3 Byzantine Art (N) Thomas Whittemore.....	11:00	8 Principles of Design and Color (N) C. Hayes Sprague.....	8:00
3 A Survey of Italian Painting (N) Frank J. Mather, Jr.....	11:00	9 An Introduction to Modern Art Problems (N) Leo Katz.....	11:00
3 General Outline of the History of Art (N) Herbert R. Cross.....	3:20	9 History of Tapestry Weaving (N) Rudolf M. Riefstahl.....	11:00
3 Daily Life as Told in Art: Course for Elementary and Junior High School Teachers (M) Ludlow S. Bull.....	3:45	9 Meanings of Art (N) A. Philip McMahon.....	11:00
3 Contemporary Decorative Art (N) Paul T. Frankl.....	8:00	9 Comparative Aesthetics (N) Thomas Munro.....	3:20
		9 Backgrounds for Progressive School Units (M) Marion E. Miller.....	4:00

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

OCTOBER	HOUR	OCTOBER	HOUR
9 Tradition and Contemporary Art (M) Huger Elliott	4:00	15 Romanesque Art in Spain (N) Walter W. S. Cook	8:00
10 Byzantine Art (N) Thomas Whittemore	11:00	15 Principles of Design and Color (N) C. Hayes Sprague	8:00
10 A Survey of Italian Painting (N) Frank J. Mather, Jr.	11:00	16 An Introduction to Modern Art Problems (N) Leo Katz	11:00
10 General Outline of the History of Art (N) Herbert R. Cross	3:20	16 History of Tapestry Weaving (N) Rudolf M. Riefstahl	11:00
10 Daily Life as Told in Art: Course for Elementary and Junior High School Teachers (M) Anna Curtis Chandler	3:45	16 Meanings of Art (N) A. Philip McMahon	11:00
10 Contemporary Decorative Art (N) Paul T. Frankl	8:00	16 Comparative Aesthetics (N) Thomas Munro	3:20
10 Historic Styles of Decoration (N) Evan J. Tudor	8:00	16 Backgrounds for Progressive School Units (M) Marion E. Miller	4:00
10 Oriental Rugs (N) Rudolf M. Riefstahl	8:00	16 Tradition and Contemporary Art (M) Huger Elliott	4:00
11 Study-Hour for Employees of Stores and Manufacturers (M) Grace Cornell	9:00	17 Byzantine Art (N) Thomas Whittemore	11:00
11 Study-Hour for Home-Makers and the Buying Public (M) Grace Cornell	11:00	17 A Survey of Italian Painting (N) Frank J. Mather, Jr.	11:00
11 Illuminated Manuscripts of the Caro- lingian Period (N) Charles R. Morey	3:00	17 General Outline of the History of Art (N) Herbert R. Cross	3:20
11 Study-Hours for Teachers (M) Grace Cornell and Kate Mann Franklin	4:00	17 Daily Life as Told in Art: Course for Elementary and Junior High School Teachers (M) Ludlow S. Bull	3:45
11 Chemistry of Pigments (N) John M. Goodwin	8:00	17 Contemporary Decorative Art (N) Paul T. Frankl	8:00
11 Fundamental Problems of Modern Art (N) Leo Katz	8:00	17 Historic Styles of Decoration (N) Evan J. Tudor	8:00
11 Materials of Decoration (N) Rudolf M. Riefstahl	8:00	17 Oriental Rugs (N) Rudolf M. Riefstahl	8:00
12 Outline History of Painting through the Italian Renaissance (M) Edith R. Abbot	11:00	18 Study-Hour for Employees of Stores and Manufacturers (M) Grace Cornell	9:00
14 The Art of the Venetian Republic (M) Edith R. Abbot	3:00	18 Study-Hour for Home-Makers and the Buying Public (M) Lucy D. Taylor	11:00
14 Methods and Bibliography of the Fine Arts (N) Walter W. S. Cook	3:00	18 Illuminated Manuscripts of the Caro- lingian Period (N) Charles R. Morey	3:00
14 The Human Background of Art: Course for High School Teach- ers (M) Ethelwyn Bradish	4:00	18 Study-Hour for Teachers (M) Grace Cornell	4:00
15 History of American Art (N) Herbert R. Cross	10:15	18 Chemistry of Pigments (N) John M. Goodwin	8:00
15 Russian Art (N) Thomas Whittemore	11:00	18 Fundamental Problems of Modern Art (N) Leo Katz	8:00
15 Mediaeval Art and Its Literature (M) Roberta M. Fansler	4:00	18 Materials of Decoration (N) Rudolf M. Riefstahl	8:00
15 Historic Textiles (N) Rudolf M. Riefstahl	8:00	19 Study-Hour for Young Girls (M) Kate Mann Franklin	10:30
		19 Outline History of Painting through the Italian Renaissance (M) Edith R. Abbot	11:00

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

THE METROPOLITAN MUSEUM OF ART
Incorporated April 13, 1870, "for the purpose of establishing and maintaining . . . a Museum and library of art, of encouraging and developing the study of the fine arts, and the application of arts to manufacture and practical life, of advancing the general knowledge of kindred subjects, and, to that end, of furnishing popular instruction."

LOCATION

MAIN BUILDING. Fifth Avenue at 82d Street. Buses 1-4 of the Fifth Avenue Coach Company pass the door. Madison Avenue cars one block east. Express station on East Side subway at Lexington Avenue and 86th Street. Station on Third Avenue elevated at 84th Street. Cross-town buses at 70th and 86th Streets.

BRANCH BUILDING. The Cloisters, 608 Fort Washington Avenue. Reached by the West Side subway or Fifth Avenue buses to St. Nicholas Avenue and 181st Street; thence west to Fort Washington Avenue and north ten blocks.

OFFICERS AND TRUSTEES

ROBERT W. DE FOREST	President
ELIHU ROOT	First Vice-President
HENRY WALTERS	Second Vice-President
HOWARD MANSFIELD	Treasurer
HENRY W. KENT	Secretary
THE MAYOR OF THE CITY OF NEW YORK	EX-OFFICIO
THE COMPTROLLER OF THE CITY	
THE PRESIDENT OF THE DEPT. OF PARKS	
PRESIDENT, NATIONAL ACADEMY OF DESIGN	
EDWARD D. ADAMS	ARTHUR CURTISS JAMES
GEORGE F. BAKER	FRANCIS C. JONES
GEORGE BLUMENTHAL	LEWIS CASS LEDYARD
WILLIAM SLOANE COFFIN	CLARENCE H. MACKAY
DANIEL CHESTER FRENCH	V. EVERETT MACY
CHARLES W. GOULD	J. P. MORGAN
R. T. H. HALSEY	WM. CHURCH OSBORN
EDWARD S. HARKNESS	GEORGE D. PRATT
HENRY S. PRITCHETT	

THE STAFF

Director	EDWARD ROBINSON
Assistant Director	JOSEPH BRECK
Curator of Classical Art	GISELA M. A. RICHTER
Curator of Paintings	BRYSON BURROUGHS
Associate Curator	HARRY B. WHEELER
Curator of Egyptian Art	ALBERT M. LYTHGOE
Director of the Egyptian Expedition	HERBERT E. WINLOCK
Associate Curators	AMBROSE LANSING
Curator of Decorative Arts	LUDLOW S. BULL
Associate Curators	JOSEPH BRECK
Associate Curator of Armor, in Charge	CHARLES O. CORNELIUS
Curator of Far Eastern Art	FRANCIS MORRIS
Keeper of the Altman Collection	STEPHEN V. GRANCAY
Curator of Prints	ALAN R. PRIEST
Director of Educational Work	THEODORE Y. HOBBY
Director of Industrial Relations	WILLIAM M. IVINS, JR.
Assistant Treasurer	HUGER ELLIOTT
Executive Assistant	RICHARD F. BACH
Librarian	ELIAL T. FOOTE
Editor of Publications	BRADFORD BOARDMAN
Registrar	WILLIAM CLIFFORD
Superintendent of Buildings	WINIFRED E. HOWE
	HENRY F. DAVIDSON
	CONRAD HEWITT

MEMBERSHIP

BENEFACTORS, who contribute or devise . . .	\$50,000
FELLOWS IN PERPETUITY, who contribute . . .	5,000
FELLOWS FOR LIFE, who contribute . . .	1,000
CONTRIBUTING MEMBERS, who pay annually . . .	250
FELLOWSHIP MEMBERS, who pay annually . . .	100
SUSTAINING MEMBERS, who pay annually . . .	25
ANNUAL MEMBERS, who pay annually . . .	10

PRIVILEGES—All Members are entitled to the following privileges:

A ticket admitting the Member and his family, and non-resident friends, on Mondays and Fridays.

Ten complimentary tickets a year, each of which admits the bearer once, on either Monday or Friday.

The services of the Museum Instructors free.

An invitation to any general reception given by the Trustees at the Museum for Members.

The BULLETIN and the Annual Report.

A set of all handbooks published for general distribution upon request at the Museum.

Contributing, Sustaining, Fellowship Members have, upon request, double the number of tickets to the Museum accorded to Annual Members; their families are included in the invitation to any general reception; and whenever their subscriptions in the aggregate amount to \$1,000 they shall be entitled to be elected Fellows for Life, and to become members of the Corporation. For further particulars, address the Secretary.

ADMISSION

MUSEUM GALLERIES and THE CLOISTERS free except on Mondays and Fridays, when a fee of 25 cents is charged to all except Members and those holding special cards—students, teachers and pupils in the New York City public schools, and others. Free on legal holidays. Children under seven at the main building and under twelve at The Cloisters must be accompanied by an adult.

HOURS OF OPENING

MAIN BUILDING and THE CLOISTERS:	
Saturdays	10 a.m. to 6 p.m.
Sundays	1 p.m. to 6 p.m.
Other days	10 a.m. to 5 p.m.
Holidays, except Christmas	10 a.m. to 6 p.m.
Christmas	1 p.m. to 6 p.m.
<i>American Wing and The Cloisters close at dusk in winter.</i>	
CAFETERIA:	
Saturdays	12 m. to 5:15 p.m.
Sundays	1 p.m. to 5:15 p.m.
Other days	12 m. to 4:45 p.m.
Holidays, except Christmas	12 m. to 5:15 p.m.
Christmas	Closed

LIBRARY: Gallery hours, except Sundays during the summer and legal holidays.

MUSEUM EXTENSION OFFICE: 10 a.m. to 5 p.m., except Sundays and legal holidays.

PRINT ROOM: Gallery hours, except Saturday afternoons, Sundays, and legal holidays.

INSTRUCTORS

Members of the staff detailed for expert guidance at the Museum and at The Cloisters. Appointments should be made at the Museum through the Information Desk or, if possible, in advance by mail or telephone message to the Director of Educational Work. Free service to the membership and to teachers and students in the public schools of New York City; for others, a charge of \$1.00 an hour for groups of from one to four persons, and 25 cents a person for groups of five or more. Instructors also available for talks in the public schools.

PRIVILEGES AND PERMITS

For special privileges extended to teachers, pupils, and art students at the Museum and at The Cloisters; and for use of the Library, classrooms, study rooms, and lending collections, see special leaflets.

Requests for permits to copy and to photograph should be addressed to the Secretary. No permits are necessary for sketching and for taking snapshots with hand cameras. Permits are issued for all days except Saturday afternoons, Sundays, and legal holidays. See special leaflet.

INFORMATION DESK

At the 82d Street entrance to the main building. Questions answered; fees received; classes and lectures, copying, sketching, and guidance arranged for, and directions given.

CAFETERIA

In the basement of the main building. Open for luncheon and afternoon tea daily, except Christmas. Special groups and schools bringing lunches accommodated through notification in advance.

TELEPHONES

The Museum number is Rhinelander 7690; The Cloisters, Washington Heights 2735.